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## Music among the Poets and Poetical Writers—(continued.)

"Evangeline stood like one entranced, for within her,  
Olden memories rose; and loud in the midst of the music  
Heard she the sound of the sea, and an irrepressible sadness  
Came o'er her heart, and unseen she stole forth into the  
garden."—*Longfellow*.

"I heard the sounds of sorrow and delight,  
The manifold, soft chimes,  
That fill the haunted chambers of the Night,  
Like some old poet's rhymes."—*Longfellow*.

"I have seen  
A curious child, who dwelt upon a tract  
Of inland ground, applying to his ear  
The convolutions of a smooth-lipped shell;  
To which, in silence hush'd, his very soul  
Listened intensely; and his countenance soon  
Brightened with joy; for murmurings from within  
Were heard, sonorous cadences! whereby,  
To his belief, the monitor expressed  
Mysterious union with its native sea.  
Even such a shell the universe itself  
Is to the ear of Faith; and there are times,  
I doubt not, when to you it doth impart  
Authentic tidings of invisible things;  
Of ebb and flow, and ever-during power;  
And central peace, subsisting at the heart  
Of endless agitation."—*Wordsworth*.

"I stood upon a shore, a pleasant shore,  
Where a sweet chime was breathed from a land  
Of fragrance, quietness, and trees, and flowers.  
Full of calm joy it was, as I of grief;  
Too full of joy and soft delicious warmth;  
So that I felt a movement in my heart  
To chide, and to reproach that solitude  
With songs of misery, music of our woes;  
And sat me down, and took a mouthed shell,  
And murmured into it, and made melody—  
O melody no more! for while I sang,  
And with poor skill let pass into the breeze  
The dull shell's echo, from a bowery strand  
Just opposite, an island of the sea,  
There came enchantment with the shifting wind,  
That did both drown and keep alive my ears.  
I threw my shell away upon the sand,  
And a wave fill'd it, as my sense was fill'd  
With that new blissful golden melody.  
A living death was in each gush of sounds,  
Each family of rapturous hurried notes,  
That fell, one after one, yet all at once,  
Like pearl beads dropping sudden from their string:  
And then another, then another strain,  
Each like a dove leaving its olive perch,  
With music wing'd instead of silent plumes,  
To hover round my head, and make me sick  
Of joy and grief at once."—*Keats*.

"This canopy mark: 'tis the work of a fay;  
Beneath its rich shade did King Oberon languish,  
When lovely Titania was far, far away,  
And cruelly left him to sorrow, and anguish.

There, oft would he bring from his soft sighing lute  
Wild strains, to which, spell-bound, the nightingale  
listened;

The wondering spirits of heaven were mute,  
And tears 'mong the dewdrops of morning oft glistened.

In this little dome, all those melodies strange,  
Soft, plaintive, and melting, for ever will sigh;  
Nor e'er will the notes from their tenderness change;  
Nor e'er will the music of Oberon die."—*Keats*.

## ELEMENTS OF MUSICAL COMPOSITION.

By WILLIAM CROTCH, Mus. Doc. London: J. A. Novello.

Dr. Crotch's *Elements of Musical Composition* has long since too completely attained the position of a standard work to need much more than a notice of its present re-issue. In its original form it has always been recognised as one of the classics of musical literature. Every old musician knows it; and every young one has, at least, heard of it as a high court of appeal from whence to accept judgment on any disputed point. Considering that its range extends from the alphabet to the most involved forms of musical combination, it is really surprising that, in the compass of one not burthensome book, so much has been so well accomplished. Commencing with notes and their grouping into scales, it embraces thorough-bass, harmony, counterpoint, every kind of strict and free composition, and instrumentation; and if all these subjects be not exhausted—if, while some are amply discussed, others are but slightly touched upon—there is none from the treatment of which the reader may not gather some valuable information.

Those sections of the work which deal with composition are of first-class value. The rules given are based on the purest taste and the best examples; and though ambition may tempt the modern student to exceed, his work will, assuredly, not be less free from faults in observing them. The important subject of counterpoint is discussed with great clearness and much detail. We are acquainted with no book of similar aim and dimensions in which, on the matters of fugue and canon, anything like the same amount of excellent teaching and example is to be found. The chapter on instrumentation has, of course, considerably less value and authority now than at the time when it was written; it, nevertheless, contains information still serviceable to the beginner.

The closing chapter is on tuning and temperament, and highly interesting it is. Dr. Crotch was a warm and most able advocate for *equal temperament* applied to the tuning of the organ, as well as of the pianoforte. He, however, fought the battle alone, with everything to oppose him that prejudice and an unrefined condition of ear could bring into array; and, therefore, naturally achieved but slight success. The question is not even yet set at rest.

It remains only to pay a deserved compliment to the judicious spirit of enterprise which has prompted Mr. Novello to re-issue Dr. Crotch's very valuable work. Its "getting up" is everything the student need desire; its printing, both of the text and its musical illustrations, is beautifully clear and accurate; and finally, its cost is cheap; almost, even, to an absurdity of cheapness.—*From the Sunday Times, Feb. 17, 1856.*

## TO CORRESPONDENTS.

*This Journal is published on the 1st of every month.*

*We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.*

*The late hour at which Advertisements reach us, interferes much with their proper classification.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

*J. B., Bradford, Yorkshire.—It is suggested that ♩=72 would be a better time than ♩=92, for the composition in question.*

*W. B. I.—The lady named now resides at Leamington.*